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Fall 1996

Textile Society of America Newsletter 8:3 – Fall 1996

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TEXTILE SOCIETY OF AMERICA Newsletter

Volume 8, Number 3, Fall 1996

Introducing...

TSA President Louise Mackie

By Lynne Milgram

Louise Mackie, Curator at the Royal Ontario Museum, assumed the Presidency of the Textile Society of America for a two-year term at installation ceremonies during TSA's biennial symposium in Chicago in September. She had served one term as Vice-President, and succeeds Mattiebelle Gittinger, who remains on the Board.

As one of the founding directors of TSA, Louise has been instrumental in realizing the successful growth of this organization. In addition to serving on the TSA Board since its inception, Louise is a member of the publications committee and compiled "Research in Progress" from 1989 to 1993, the TSA publication issued in the alternate years to the symposium. For the 1994 Los Angeles symposium, "Contact, Crossover and Continuity," she worked as co-coordinator and organized the symposium proceedings. This experience, coupled with her boundless enthusiasm, has equipped Louise with



Louise Mackie

the knowledge and confidence to continue TSA initiatives to promote professional scholarship of textiles by TSA's multistranded membership.

Louise, who holds a Masters' Degree in Islamic art from the Institute of Fine Arts at New York University, began her professional career at The Textile Museum in Washington,

Continued on page 5....

Officers Installed at Symposium

Four new Board members, elected by the membership at large, assumed their responsibilities at the biennial meeting in Chicago. These include the offices of Vice-President, Membership Secretary/Treasurer and Midwest and South Regional Representatives.

Beverly Gordon is Vice-President for two years and will assume the office of the President in 1998. Dr. Gordon teaches textile and costume history and material culture at the University of Wisconsin-Madison. Her research has focused on textiles and related objects from the Americas. She served on the TSA Board in 1991-1992 and was co-chair of the 1992 TSA symposium.

Blenda Femenias will serve for four years in the newly reorganized position that combines the duties of the Membership Secretary and the Treasurer. She is finishing her doctoral studies at the University of Wisconsin-Madison and will teach at Brown University this fall. She made presentations at the 1988 and 1994 TSA Symposiums. Marla Jean Huisman of the Minneapolis Institute of Arts will work with Ms. Femenias in the newly created position of Financial Administrator.

Regional Representatives for the Midwest and South are Mary Dusenbury and Ann Hedlund.

Ms. Dusenbury is completing her dissertation, *The Language of Color at the Heian Court*, at the University of Kansas, after six years of study in Japan. She has recently catalogued the Asian textiles at the Spencer Museum.

Dr. Hedlund is Associate Professor in the Department of Anthropology at Arizona State University where she also directs the graduate Museum Studies Program. She has conducted ethnographic fieldwork among Navajo weavers since the mid-1970's and published widely on Navajo weaving.

Regional Representatives serve for four years.

LETTER FROM THE PRESIDENT

Dear Members,

In even numbered years, September brings us to symposium time and the opportunity to meet and exchange information and ideas. While this year's meeting will be over when you receive this *Newsletter* we will report on the gathering in the Winter issue.

Many of the dilemmas encountered in planning this symposium, however, will continue into the following years if they are not addressed by the membership and the Board. Over 120 papers were submitted for consideration for the 38 available speaking positions. The final selection was based on many factors. First was consideration of how appropriately the theme of the conference had been addressed. After this other factors entered into the selection equation.

Ours is a society of varied interests and disciplines. The biennial symposium has to reflect this range of diversity in the topics selected for presentation in fairness to its membership. This quest for diversity and balance does mean that many very good papers are eliminated from the roster. Each selection year, as the interest in TSA grows and submissions increase, this anguish intensifies.

I believe it is time to consider simultaneous presentations for at least some part of the symposium--possibly on two half days. In the past, this has been consistently voted down by the Board. As planning begins for the 1998 symposium to be held in New York City, members should communicate their thoughts on such a change to the President or your regional representative. Such decisions have to be made now, as conference rooms must be reserved as soon as possible.

I would like to enumerate some of the accomplishments of the past two years. The lifeline within the organization is of necessity its publications and we have worked to improve and increase these. The *Newsletter* under Kathleen Moore carries a major feature on the textile holding of a selected institution. The choice has turned on newsworthiness or proximity to the symposium site in order to aid those who contemplate doing research in connection with their symposium travels. She expanded an information exchange feature and a calendar of TSA events. The summer's *Newsletter* with the significant input of Mary Samms has evolved into a yearly bibliographic issue and an issue of "record" as witnessed in this year's publication of the newly revised By-Laws. Our Symposium *Proceedings* are now perfect bound, carry an ISBN number and are distributed in a more systematic manner by Kathleen Epstein. We published a *Directory* of TSA Members in 1995 and with the good help of Zoe Perkins will issue a new listing in 1998.

In the past term we rewrote parts of the By-Laws and switched to an organization-wide system of voting by mail for new Board Members from the previous custom of voting at the biennial meeting held in conjunction with the symposium. The Board also instituted a new Educational Fund and has agreed to help administer a major book award. Details concerning these items will appear in the next *Newsletter*. There were TSA regional activities in the South, Midwest and East.

These accomplishments may seem modest as individual items, but when viewed within the context of administering the organization as a whole, they represent a great deal of time and effort.

I have enjoyed being president of TSA and know this office passes to good hands.

--Mattiebelle Gittinger

LETTER FROM THE EDITOR

Dear Readers,

In the last issue, we promised to publish a *TSA Directory* update, since the next *Directory* is not scheduled to be published until 1998. It was, as it turns out, a rash venture. From the mailing list, a compilation of new members and member address changes was generated. It was formidable. We are, it appears, a mobile society. The listings would have occupied six or seven pages in this issue. In addition, very few of you personally responded to the request for changes and corrections in your *Directory* entries. As a result, it was decided to postpone or perhaps cancel plans to publish updated information in the *Newsletter*.

The question of how--or whether--to update listings on an interim basis remains. How do you use the *Directory*? What information would be most useful to you between publication dates? New members' names? Names and addresses? Changes in addresses? Additions such as e-mail or fax? Perhaps an annual update is impractical, or perhaps there is a better forum than the *Newsletter* for the exchange of such information. Please let us hear from you.

You will note that the membership form on page 15 includes options for joining in 1996 or 1997, and continues the options started at the beginning of this year of joining or renewing for one or two years and of contributing to an Educational Fund. Please make copies of this form to share with friends and colleagues and renew memberships early. Remember that the number on your mailing label is a cue to when your

NEWSLETTER DEADLINES

Winter-Spring 1997

November 15 (publication January 15)

Summer 1997

Bibliography entries: Now to January 15

Other: April 15 (publication June 15)

Please send contributions to:

Kathleen Moore, TSA Newsletter, 125 Cedar Street, New York, NY. 10006. tel/fax: 212-732-0216. e-mail: kmoore1@pipeline.com

membership expires. A "6" indicates expiration on Dec. 31, 1996, a "7" in 1997, and so on.

This newsletter is scheduled to reach you about the time members gather in Chicago for the biennial symposium. Reports on the event will be published in the Winter-Spring issue. The *Proceedings* of the symposium will be distributed early next year, to 1997 members.

--Kathleen Moore

Introducing....

The Indiana Museum of Art

By Niloo Imami-Paydar

In 1883, Mary Wright Sewall, principal of the Girl's Classical School, brought 18 Indianapolis residents together in the interest of advancing art appreciation. This informal meeting resulted in the formation of the Art Association of Indianapolis, the operating organization of what became in 1906 the John Herron Art Institute and John Herron School of Art, and, in 1969, the Indianapolis Museum of Art.

In 1895, the Art Association received an unexpected bequest from the estate of John Herron, a native of England who came to this country as a child and settled in Indianapolis in 1881. Herron left the Art Association almost a quarter of a million dollars to build a permanent art gallery and school bearing his name. From 1906 until 1929 the collections of the school and its galleries experienced growth. Wilbur Peat, director from 1929 to 1965, is particularly important to the history of the IMA because he had a great interest in Chinese art. He became a close friend and advisor to Eli Lilly, of the pharmaceutical company, who shared his appreciation.

The school and museum divided in 1966, when acreage was donated by the children of Josiah K. Lilly Jr., for building a larger museum. The name of the Art Association was officially changed to the Indianapolis Museum of Art and



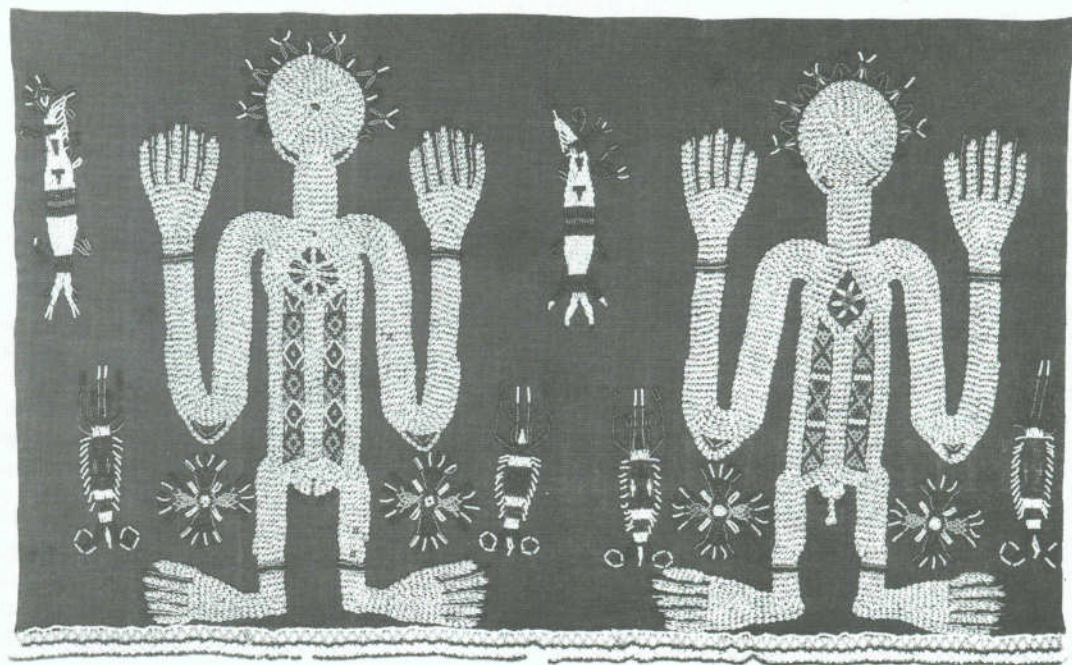
the new museum was dedicated in October 1970. Today the IMA consists of four exhibition facilities: the Hulman, Clowes and Krannert Pavilions and the Lilly Pavilion, the former home of J.K. Lilly Jr. The total complex of 152 acres encompasses a lake, woods and the Eli Lilly Botanical Gardens.

Among IMA's permanent collections are the Eiteljorg collection of African Art, a large holding of J.M.W. Turner paintings, watercolors and prints, the Eli Lilly collection of Chinese art, the Clowes collection of Old Masters, the

Continued on next page....

"The Romance of Real Lace," bedcover (detail), Belgium, c. 1900. Courtesy Indiana Museum of Art

Woman's wrapper, 19th century, Sumba, Indonesia. Photo: Robert Wallace, Indiana Museum of Art



Indiana Museum of Art

...Continued from page 3

Holliday collection of Neo-Impressionist paintings and an excellent collection of textiles and costumes.

With the purchase of an embroidered piece in 1888, the textile collection was established. Through a number of purchases and donations, it grew rapidly in the areas of Chinese, European, Persian and Indian textiles and costumes. In 1916 the first of many generous gifts from the Niblack family was received. Admiral Niblack, who had an interest in cultural anthropology, served in the U.S. Navy throughout the world. In his various postings he collected many types of textiles.

His two sisters, Eliza and Sarah, were also avid textile collectors and world travelers. Eliza Niblack, who was closely involved with the John Herron Art Institute, curated many textile exhibitions and lectured on the subject extensively. In 1930 and 1933 additional gifts from the Niblack family added more than 3,000 pieces to the collection. These gifts, including North African, Southeast Asian and European holdings, form the nucleus of the present collection.

Other major gifts have augmented the collection throughout the years. In 1925 the core of the carpet collection was bequeathed. In 1936 a collection of 19th-century lace was donated to the museum by Mrs. Charles Crosely. In 1966 a set of 17th-century Belgian tapestries were given by the Krannert family.

In the early 1970s a gift of five dresses from the estate of the late Norman Norell established the Indiana Fashion design collection. Since then, the museum's holdings have been enriched by gifts of contemporary costumes by Norman Norell, Bill Blass and Halston--all Indiana natives--as well as other American and European high-fashion designers.

In the past two decades a number of pieces have been added to the collection. Among them is a rare Chinese embroidered votive panel dating from the 14th century. In

early 1996, the IMA received the collection of the Late Colonel Jeff W. Boucher of 65 Baluchi rugs from Iran and Afghanistan.

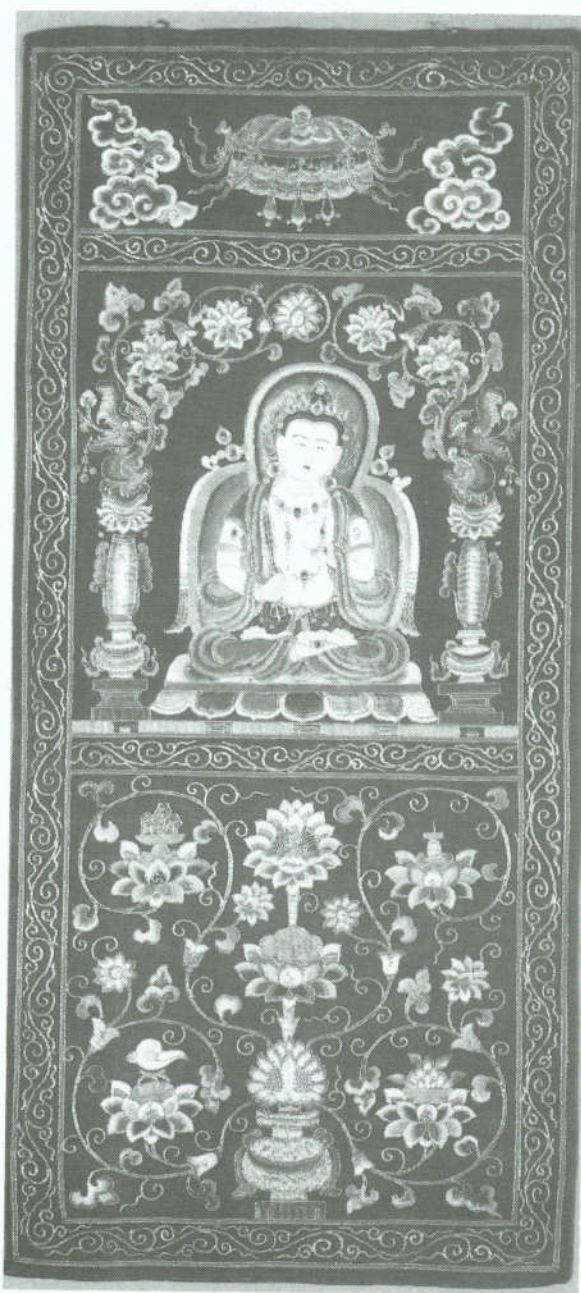
The IMA maintains an active program of textile exhibitions. In 1991, during the construction of a new building and renovation of the permanent galleries, a gallery for changing exhibitions of textiles and costumes was inaugurated. The exhibitions in the Paul Textile Arts gallery are mostly drawn from the permanent collection and are changed twice a year.

The current exhibition is "Kente-West African Strip Weavings from the Collection." In addition, a small gallery for exhibiting Asian textiles was constructed within the Asian galleries. Moreover, textiles and costumes form an integral part of the museum's installations of African, Asian and European art.

The museum has demonstrated its commitment to the textile collection by allocating funds to develop a state-of-the-art area for textile storage and textile study. The compact storage system, installed two years ago, has almost doubled textile storage capacity. As a result of the relocation, the textile collection is now more accessible for study and research by students, scholars and the general public.

Fabrics in Celebration from the Collection, written by IMA's first textile curator, the late Peggy S. Gilfoy (1936-1988), was published in 1983. Other publications on various aspects of the collection have been published in conjunction with the many exhibitions in the Paul Textile Arts gallery.

IMA is the seventh largest general art museum in the country, with an active textile department. It is the goal of the IMA to provide an environment for scholarship and appreciation of its substantial textile collection.



Bodhisattva of Wisdom (Manjusri), China, Yuan dynasty, 1279-1368. Courtesy Indiana Museum of Art

Introducing

TSA President Louise Mackie

....Continued from page one

D.C., where she worked for 10 years as Curator of Eastern Hemisphere Collections. During this time she mounted over a dozen exhibitions on Islamic textiles and carpets, her area of specialization.

Currently, as Curator in the Department of Textiles and Costumes at the Royal Ontario Museum, where she has been department head for ten of her fifteen-year tenure, Louise is responsible for a worldwide collection of over 40,000 pieces. One of her most memorable exhibitions, *An Introduction to Oriental Rugs: The Sidney Bregman Collection*, seen by this author, succeeded in presenting scholarly information while simultaneously meeting the challenge of making these facts accessible to the uninitiated. An extensive article in the ROM's publication, *Rotunda*, further elaborated on this exhibition. Besides her well-known publication, *The Splendor of Turkish Weaving*, Louise has published extensively in professional journals such as the *Textile Museum Journal*, *The Muslim World*, *Hali* and *Arts of Asia*, and has been included in edited collections such as *Mugarnas*, *Turkish Art and Oriental Carpet and Textile Studies I and II*.

Among Louise's current projects is her recently completed video, *Threads of Time: Handmade Textiles for Weddings in Fez, Morocco*, shown at TSA symposium in Chicago. As producer of this interdisciplinary enterprise, she explains that eight different fabric types are documented through interviews with artisans, merchants and consumers, all set within a wedding context. In addition, Louise is currently collaborating on a major publication that analyzes the power and prestige of Ottoman Turkish silks from the 15th to 17th centuries.

Increasing the Availability of Textile Scholarship

Louise Mackie sees the growing accessibility of computer technology as an important channel through which to increase the availability of textile scholarship. As TSA president, her goal is "to disseminate information and resources on textiles to a wider audience." To realize this goal she has already been working with outgoing president, Mattiebelle Gittinger, to provide guidelines for the development of a TSA home page for the World Wide Web and this has been successfully designed by the ROM's Anu Liivandi. The home page will not only promote the activities of TSA, but will also provide resources such as a listing of textile videos that can be used for teaching, a resource high on Louise's wish list.

She also intends to continue to mold TSA into an organization that fulfills and answers the concerns of its varied membership. To this end, a number of committees will be established, chaired by both board and non-board members. In addition to the publications committee already in place, these will include groups focusing on contemporary fiber arts, membership, board nominations and elections, TSA development, video and other educational resources, symposium programming and student concerns, "to directly

address and promote the specific needs of this section of the membership."

To encourage more participation from members, individuals will be encouraged to send any of their suggestions to the committee chairs, the contact numbers for whom will be published regularly in the *Newsletter*. To continue Mattiebelle Gittinger's initiative to increase and broaden TSA membership, Louise is working on the development of a "high-profile" membership brochure that can be mailed out directly to prospective members or taken by TSA members for distribution at conferences or events they may be attending.

In addition, as the TSA symposium remains a key forum through which members learn about each other's work, Louise is exploring alternative ways to attract presenters into the symposium format. "Posterboards," for example, enable members to present a wide range of scholarly topics at various stages of the research process. Louise feels that "posterboards offer innovative avenues through which to highlight one's work and can serve a purpose different from that of a polished paper." More emphasis on video presentations is also in the works as another step to disseminate information more effectively on both historical and contemporary textiles. One suggested format entails a pre-conference afternoon session featuring a variety of textile-related videos, while new videos will be integrated into the symposium itself.

The combination of Louise's extensive experience in museum administration and exhibitions, publications, teaching and field work provides her with the tools to successfully lead TSA into its tenth year. Her experience should also contribute to realizing her goal of increasing the availability of textile knowledge and resources both among TSA members and to other interested and scholarly groups and organizations.



Doran Ross Is Named Director of Fowler Museum

Doran H. Ross has succeeded Christopher B. Donnan as director of the UCLA Fowler Museum of Cultural History. Ross had been deputy director for 15 years, and curator of the African collection.

Among recent projects conceived and developed by Ross are "Sacred Arts of Ancient Vodou" and "Crowning Achievements: African Arts of Dressing the Head." He is a specialist in the Akan people of Ghana.

Donnan, a leading scholar on the Moche, a pre-Inca Peruvian civilization, is returning to full-time teaching and research after 21 years as the Fowler's director.

In Memoriam

Barbara Eckhardt

Barbara Eckhardt, fiber artist and Associate Professor at UMass Dartmouth, died at her home in New Bedford, MA, on May 18 of heart failure following treatment for breast cancer. She was 40. A vivacious and dedicated teacher and mentor, she was also a talented and productive studio artist, known as a "weaver's weaver" for the unusual patterning techniques used in her complex weavings.

Her work was shown in the recent traveling exhibitions "Sampler Art," "The New Narrative: Contemporary Fiber Art," "Kindred Visions: Weavers/ Storytellers," "Pictorial and Narrative" and "Fiber R/Evolution," as well as several exhibitions of the work produced in the Jacquard Project of the Philadelphia College of Textiles and Sciences. Her work is in many institutional, corporate and private collections. A retrospective exhibition is being planned.

Barbara Eckhardt taught first at

the Program in Artisanry at Boston University and later, when the program was transferred, at the Swain School of Design and UMass Dartmouth. She assumed ever more leadership, both in the development of the Textile Design/Fiber Arts programs and in the relationships of her area of expertise with the university community and the art and design world beyond. She networked naturally and gracefully.

"Like dreams, my weavings are a compilation of images and events emerging from a surface of color and pattern. I see the woven surface as a densely layered net, holding some images within an architectural framework, while allowing others to move through it, leaving visual traces of shapes and stories." The multiharness weavings, embellished with supplementary wefts, inlay or embroidery, are both lyrical and narrative, filled with houses, gardens with birds and lively linear networks--metaphors for strong family ties, sense of place and of her love of life

and all its sensual pleasures--sound, color, smell, music, bird song, the pleasures of the palate.

Barbara Eckhardt's joy, energy and talent will be missed by all who knew her. Contributions to a scholarship fund established in her memory may be sent to the UMass Dartmouth Foundations/ Barbara Eckhardt Fund, UMass Dartmouth, 285 Old Westport Rd., North Dartmouth, MA 02740-2300.

--Barbara Goldberg

Chelsea Miller Goin

Chelsea Miller Goin, 46, died June 19 in an automobile accident in Arizona.

She had been working on a doctorate degree in anthropology at the University of Nevada at Reno and had completed field research in New Mexico and Mexico.

She leaves her husband, Peter, and two daughters, Kari Elena and Dana Evelyn.

ANNOUNCEMENTS:

TABLET WEAVERS

TWIST (Tablet Weavers International Studies and Techniques) is the new name for the group formerly known as TWINE, reports its co-chair, Nancy Spies, Panama City, FL.

RESEARCH FELLOWSHIP

The Royal Ontario Museum Veronika Gervers Research Fellowship in Textile and Costume History carries an award of up to \$9,000 to a scholar working on any aspect of textile or costume history whose research makes direct use of, or supports, any part of the ROM's worldwide collections. For information, write the Chair, Veronika Gervers Memorial Fellowship Committee,

Textiles and Costume Section, Royal Ontario Museum, 100 Queen's Park, Toronto, Ontario M5S 2C6, Canada; Fax (416) 586-5877. Deadline for applications is November 15, each year.

TOURS

Thailand and Laos. Dec. 26-Jan. 13. Costume Society of America. Led by Dale Carolyn Gluckman and in-country specialist Patricia Cheesman Naenna. Traditional methods of textile production and dress plus emphasis on contemporary designers producing international fashion with local roots. Contact: Kaye Boyer, CSA, (800) CSA-9447 or Dale Gluckman, (213) 857-6081, e-mail: daleg@art.lacma.org

Central Asia. 20-23 days in May. The Textile Museum. Turkmenistan and Uzbekistan, with emphasis on Turkmen carpet weaving, *suzani* embroideries and cities and monuments connected to the ancient Silk Road. Contact: Experience Abroad. (301) 229-2899.

South America. 18 days, mid-July. The Textile Museum. Led by Lynn Meisch. Archeological and ethnographic textiles of Bolivia and Peru. Contact: High Country Passage. (800) 395-3288 or (415) 328-3636.

Syria and Jordan. 15-17 days, fall 1997. The Textile Museum. Textiles and folk crafts in museums and private collections. Contact: Dr. Jennie Shamey, Ash-Shaami Tours. (202) 362-4530.



Early Knitting History Group

By Deborah Pulliam

The Early Knitting History Group met in March this year at the University of Manchester in England for a day and a half of papers, discussions and proposals.

This informal group was brought together for the first time in 1994, primarily through the efforts of Montse Stanley, and sponsored by The Pasold Research Fund in London. In 1994 and 1995, about 25 people met at University College, London, for an afternoon of papers. Topics included a 10th century knitted fragment from Denmark, Queen Elizabeth I's and Eleanor of Toledo's stockings, and knitting in the Spanish medieval period.

This year's meeting was more ambitious and much more productive. About 30 people, a diverse group of scholars, curators, researchers, historians and enthusiasts, came together to talk about knitting as practiced before 1600.

Informal lectures were presented on a wide variety of subjects, including trichonopoly chain, also known as jeweler's knitting, identifying textiles by their primary structures, single needle Scandinavian knitting, and twined knitting of Denmark. The meeting also brought together scholars and historians involved in the Manchester Medieval Textile Project, which is an attempt to catalogue every known British textile from 450 to 1500 AD, with equal detail given to all items, strands of fiber to full pieces. So far there are 2,350 items in the database, many from cemeteries and burial sites. One very happy result, according to Dr. Gale Owen-Crocker, one of the historians who began the project, is that archaeologists are now looking for fragments of fiber, rather than simply overlooking or dismissing them.

Two curators from the Terrassa Textile Museum in Spain also presented a report on their new computerized image bank which brings together a database of textile pieces held in museums, photographs of the pieces, as well as of textile

machinery, and listings of Spanish enterprises specializing in needlework.

Dr. Richard Rutt, author of *A History of Hand Knitting*, led a discussion of the possibility of creating a database including all knitted pieces up to the year 1600. Although there was no strong consensus of when such an undertaking might be finished, there was plenty of enthusiasm for the idea and tentative suggestions on ways of beginning.

Anawalt Is Norton Lecturer

Patricia R. Anawalt, anthropologist and founding director of the Center for the Study of Regional Dress at the UCLA Fowler Museum of Cultural History, has been appointed the Charles Eliot Norton Memorial Lecturer for the 1996-1997 academic year.

The Archaeological Institute of America position entails speaking to local AIA societies across the nation, and represents one of the highest honors the institute can bestow. Anawalt is the first New World scholar to receive this honor and only the eighth woman appointed since the lectureship was founded at Harvard University in 1907.

Anawalt's area of expertise is the cloth and clothing of Middle America, both pre-Hispanic and present-day. She completed a database coordinating Aztec design motifs with social strata during a John Simon Guggenheim Fellowship in 1988-1989. Books include *Indian Clothing Before Cortés: Mesoamerican Costumes from the Codices* (1981) and, with Frances Berdan, a prize-winning four-volume edition of *Codex Mendoza* (1992), an Aztec pictorial document compiled in the early 1540s by native scribes working under Spanish supervision. Anawalt and Berdan's paperback *The Essential Codex Mendoza* will be published this fall.

Anawalt holds B.A., M.A. and Ph.D. degrees in anthropology from UCLA.

Much of this discussion led directly into another one, led by Montse Stanley, on the terminology of knitting. Montse pointed out the translation problems that contribute to the confusion: lace knitting in English translates to "art knitting" in German; tablet weaving is also known as embroidered knitting. Along the same lines, Noemi Speiser, a handweaver from Switzerland, made a lively presentation of identifying a textile by its structure and its technique, since artifacts are sometimes impossible to identify simply by the finished product. She pointed out the immense variety of looping techniques that can create a variety of fabrics, including many

that superficially resemble knitting.

Next year's meeting is already being planned for a weekend in March, in London. We have plans for forming an independent but allied group in the United States, to consider knitting prior to 1800. There is clearly plenty of interest; now we need to organize! We will be looking for possible sponsors for the group, either an organization or through grants. Ideas and suggestions are welcome.

If you are interested in either group, write to Deborah Pulliam, P.O. Box 667, Castine, Maine 04421. Include a self-addressed stamped envelope. For copies of extracts from the 1994 and 1995 meetings, please include \$3 to cover copying and postage.

SYMPOSIA/SEMINARS/WORKSHOPS:

FiberArt Weekend '97, Phoenix. Feb. 20-23: Contemporary fiber art discussions, museum and gallery tours. Contact: Friends of Fiber Art International, PO Box 468-W, Western Springs, IL 60558.

Flights of Fancy Antiques, Malden, MA (617) 322-7372. One-day classes. Sept. 25, Oct. 26: "20th Century Textiles," Giles Kotcher. Sept. 28: "Early Children's Clothing," Susan Green. Oct. 1, Jan. 8: "Basic Lace Identification," Jan. 15: "Lace Identification Level 2," Teresa Gage. Oct. 23, Nov. 2: "Women's Dress to 1868," Nancy Rexford. Oct. 30: "Basic Textile Identification," Nov. 16: "Textile Identification, Level 2," Dec. 4: "Coverlets," Jan. 11, Feb. 5: "Early Printed Textiles," Rabbit Goody. Jan. 22, Feb. 1: "Samples," Joyce Rivers. Nov. 6: "Identifying Quilts late 18th c. to 1840," Stephanie Hatch.

Fowler Museum, UCLA, Los Angeles. Sept. 29: "The Riddle of Amish Culture," Donald Kraybill, lecture and reception. Oct. 10: Collectors Cindy Tietze and Stuart Hodosh on Amish quilting techniques and traditions. "Conversations with Quiltmakers:" Oct. 12, Dec. 14, Valley Quiltmakers Guild; Nov. 9, Santa Monica Quilt Guild. Oct. 20: Tietze and Hodosh discuss Amish quilts in the gallery. Oct. 26: Quilt-making workshop with Nadi Lane. Nov. 14: Historian Vickie C. Elson on quilts of Western India.

George Gustav Heye Center, National Museum of the American Indian, New York. Oct. 3-6: "A

Festival of Weavers," demonstrations by Navajo weavers. Oct. 4: "Navajo Weaving Lecture," curator Eulalie H. Bonar. Oct. 6-10: "Talking Circles," weaving demonstration by Delores McCabe (Navajo).

Heye Center and The New School, New York. Oct. 5: "Across the Generations: Historic and Contemporary Navajo Weavings." Family program, registration required.

Heye Center and Fashion Institute of Technology, Graduate Studies Division. Oct. 19 and 20: "Caring for American Indian Cultural Materials:

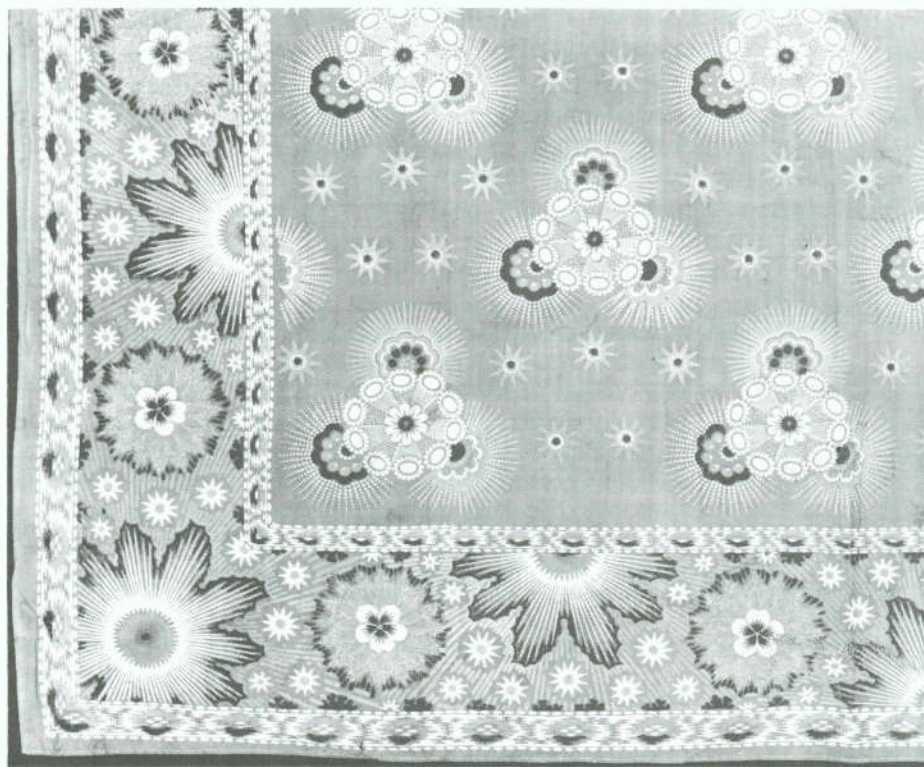
Blue and White Porcelain," with Nicole Coolidge Rousmaniere. Oct. 24: "The Blues: Indigo Textiles from Around the World," with curator Annie Carlano on Latin American and Asian ikats and fiber artist and teacher Junco Sato Pollack on indigo in Japan.

National Museum of Women in the Arts, Washington, D.C. Sept. 28: Laurie Bushbaum, minister and fiber artist. "Woman of Cloth": "A Spirituality of Creation" lecture, "Patchwork--Soulwork" quilt design workshop.

Museum of Art, Rhode Island School of Design Providence. Oct. 19: "Dress, Art & Society," a symposium on the study of dress as it applies to history. Keynote speaker: Elizabeth Barber.

Phoebe A. Hearst Museum of Anthropology, University of California, Berkeley. Sept. 15: "Documenting in the Field," with Margot Blum Schevill. Sept. 19: "Unfolding Passages, Sumbanese Cloth," with Jill Forshee. Oct. 3: "Worlds of Weaving," with Ira Jacknis. Oct. 18: "California Indian Basketry: Symbol and Substance" with a panel of California Native weavers.

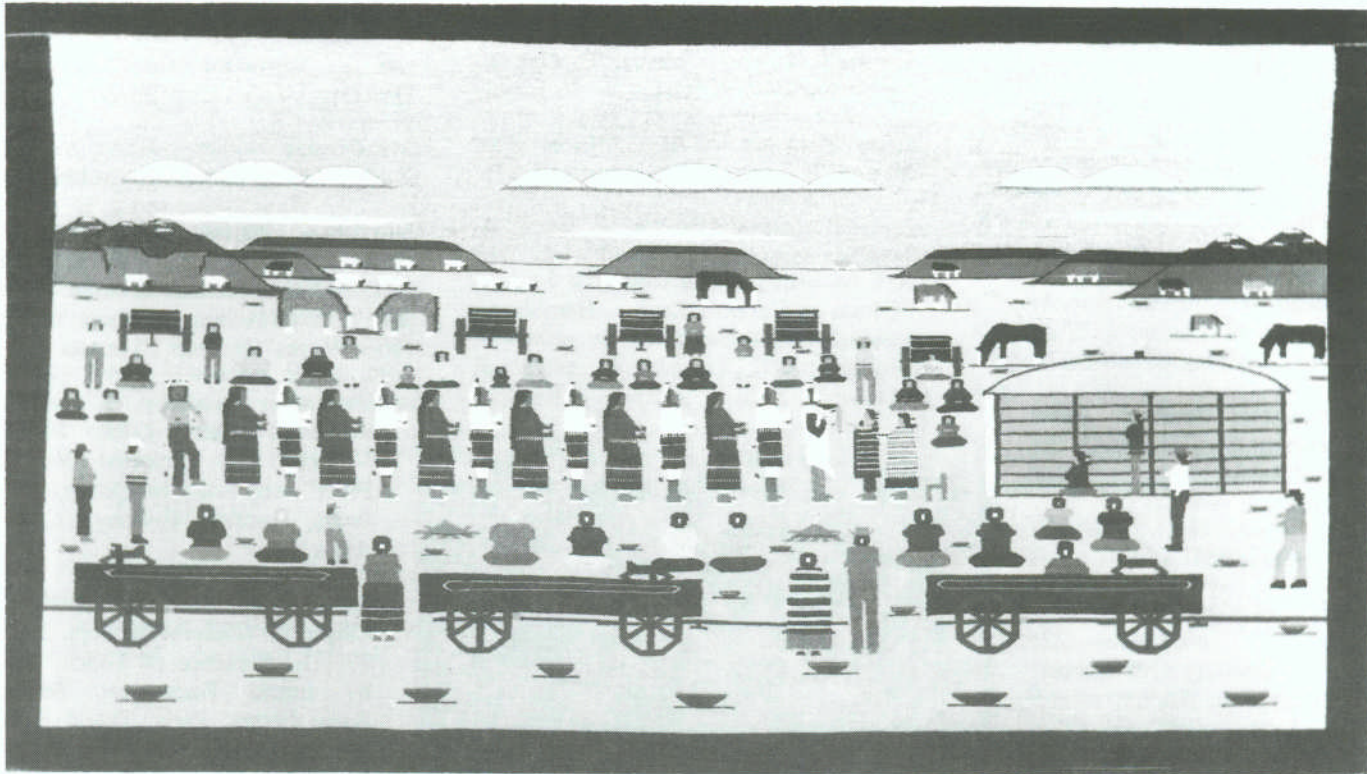
Textile Museum, Washington, D.C. Sept. 28: "Suzani: Embroideries from the Oases of Central Asia." Members gallery talk with Lorna Carmel. Sept. 28: Textiles--Nature--Poetry, haiku-writing workshop for adults and children, with Diane Itter's miniature textiles used as inspiration.



The Museum at the Fashion Institute of Technology, New York: "From Printed Line to Woven Flower, Exploring Textile Pattern." Block-printed cotton scarf, France, 1830s. Photo: Irving Solero, the Museum at FIT

Policies and Practices." Two-day symposium. Registration required.

Japan Society, New York. Fall lecture series. Sept. 18: "Living with Blue and White," Amy Sylvester Katoh, owner of a craft and textile shop in Tokyo. Sept. 24: "The Blue Wave: Japanese



Heye Center, National Museum of the American Indian, New York: "Contemporary Navajo Weaving: The Gloria F. Ross Collection." "Pictorial" Rug, 1982, by Isabel John. Courtesy Denver Art Museum.

EXHIBITIONS:

United States

ALASKA

Bunnell Street Gallery, Homer. To Oct. 3: Fiber by Wendy Shaft.

CALIFORNIA

City Historical Museum, Tulare. Sept. 27-Oct. 6: "Best of the Valley." Quilts & wearable art.

Craft and Folk Art Museum, Los Angeles. To Oct. 4: Textiles by Lia Cook.

Fowler Museum of Cultural History, UCLA, Los Angeles. To Oct. 20: "The Women's Warpath: Iban Ritual Fabrics from Borneo." Catalogue. Sept. 29-Feb. 16: "A Quiet Spirit: Amish Quilts from the Collection of Cindy Tietze and Stuart Hodosh" (catalogue) and

"Views of an Amish Community: Photographs by Susan Einstein."

Los Angeles County Museum of Art. To Feb. 8: "Hearts and Gizzards: A Child's Gallery of Quilts," in a family gallery with quilts made for children from the 1840s to the 1940s, mannequins dressed in 19th-century children's clothing, 19th-century toys, a

Contributions Wanted

Deadline for the next Newsletter is November 15. Send listings of events taking place between January 15 and June 15 to Kathleen Moore, TSA Newsletter, 125 Cedar Street, New York, NY 10006.

Fax: (212) 732-0216

E-mail: kmoore1@pipeline.com

library-reading corner and ongoing activities from storytelling and docent tours to opportunities to create quilt patterns. Oct. 31-Jan. 26: "Fabric of Enchantment: Batik from the North Coast of Java," mid-19th century to mid-20th century examples from the collection of Inger McCabe Elliott, donated to the museum in 1991. Includes rare batiks from workshops of Carolina von Franquemont, A.F.J. Jans, Lien Metzelaar, Eliza van Zuylen and Mrs. Simonet (Tan Ien Nio). Catalogue.

New Pieces, Berkeley. To Oct. 3: "You Can Never Own/Use Too Many Stripes." Striped fabric in quilts by Mary Mashuta, others.

Phoebe Hearst Museum of Anthropology, University of California, Berkeley. To Sept. 29: "Woven Images: The Poetics of Sumbanese Cloth," photographs. To Feb. 2: "Unfolding Passages: Methods,

Meanings and Movements in Sumbanese Cloth." To June 15, 1997: "Worlds of Weaving: Berkeley Collects Textiles," history of the collection and the central role played by textile scholar Lila O'Neale. To June 15: "Artists of the Loom: Maya Cloth and Clothing of Guatemala." Oct. 15-Jan. 19: "Scenes from Guatemala, 1902: Photographs by Gustavus A. Eisen."

San Diego Historical Society. To Sept. 22: "From Bustles to Bikinis: A Century of Changing Beach Fashions."

San Francisco Craft & Folk Art Museum, San Francisco. To Oct. 27: Ceremonial garments by Jay Lewis.

COLORADO

Hibberd McGrath Gallery, Breckenridge. To Sept. 22: Baskets by Dorothy Gill Barnes, Linda Bills, Lissa Hunter; mixed media by John Garrett.

Rocky Mountain Quilt Museum, Golden. To Nov. 2: "Quilts from Ruby McKim Designs."

CONNECTICUT

Brown/Grotta Gallery, Wilton. To Oct. 6: Baskets by Mary Merkel-Hess and Leon Niehues.

Wadsworth Atheneum, Hartford. Sept. 29-March 2: "Petticoats & Pantaloon: Victorians Undressed."

DISTRICT OF COLUMBIA

The Textile Museum. To Jan. 5: "Diane Iffer: A Retrospective" and "Affinities," ethnographic and archaeological textiles of the type that inspired the late artist. Sept. 27-Feb. 23: "Suzani: Embroideries from the Oases of Central Asia." Oct. 4-Feb. 23: "Symmetry & Pattern: The Art of Oriental Carpets," exploring the mathematical, cultural and psychological aspects of pattern manipulation.

GEORGIA

Connell Gallery, Atlanta. To Oct. 19: "It's More Than A Basket."

High Museum of Art, Atlanta. Sept. 28-Feb. 1: "African-American Quilts."

ILLINOIS

Art Institute of Chicago. To Jan. 12: "Gloria in Excelsis Deo - Heralding a Vestment Collection."

Chicago Cultural Center. To Oct. 20: Weavings by Ann B. Coddington Rast.

Douglas Dawson, Chicago. Sept. 20-Oct. 5: "Fit for the Gods: Weaving and Dressing for the Other World."

Mindscape Gallery, Evanston. Sept. 20-Oct. 6: Exhibition of wearable art.

Northern Illinois University Art Gallery, Chicago. To Oct. 12. "Inside Out: Works by Renie Breskin Adams" and "Conversations: A Show of Small Fiber Works" by over 25 artists.

Perimeter Gallery, Chicago. To Oct. 12: "Dona Look: Birchbark Vessels" and "Selected Works on Fiber" with John McQueen, Kiyomi Iwata, Lenore Tawney, Olga de Amaral.

School of the Art Institute of Chicago, Gallery 2. Sept. 20-Nov. 1: "The Presence of Touch," works by Ingrid Bachmann, Montreal, Anne Ferrer, Paris, David Rokeby, Toronto, Stephen Schofield, Montreal, Erwin Wurm, Vienna. Also lecture series.

St. Xavier University Gallery, Chicago. To Sept. 25: Quilts by Ellen Anne Eddy.

Textile Arts Centre, Chicago. To Nov. 23: "Fiber '96," national competition juried by Pat Hickman.

Vale Craft Gallery, Chicago. To Oct. 5: "Jane A. Sassaman: Studio Art Quilts."

INDIANA

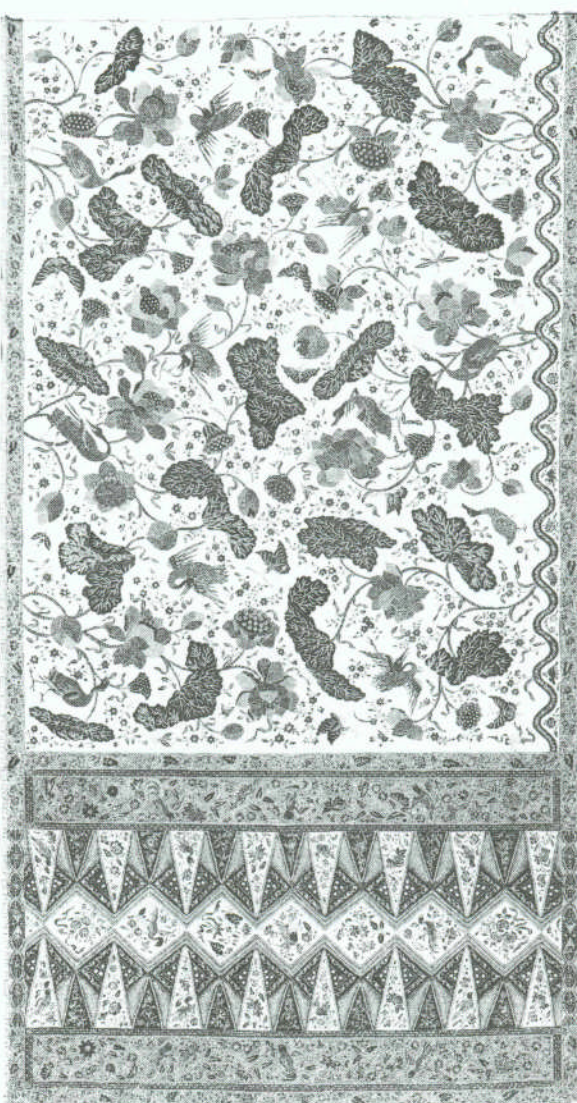
Indianapolis Museum of Art. Sept. 14-April 27: "Kente--West African Strip-Weavings from the Collection."

KENTUCKY

Museum of the American Quilters Society, Paducah. To Jan. 4: "Political Keepsakes & Quilts."

Thomas More College Gallery, Crestview Hills. To Sept. 26: Fiber and mixed media by Gerry Fogarty.

Western Kentucky University, Kentucky Museum, Bowling



Los Angeles County Museum of Art: "Fabric of Enchantment: Batik from the North Coast of Java." Sarong hip wrapper, Indonesia, c. 1880. Courtesy Los Angeles Museum of Art

Kentucky Museum, Bowling Green. To Nov. 1: "Gatherings: America's Quilt Heritage."

MASSACHUSETTS

Cambridge Artists Cooperative, Cambridge. Sept. 26-Oct. 31: "Art to Wear." One-of-a-kind, limited-edition clothing & accessories.

Mobilia Gallery, Cambridge. To Sept. 28: Wearable art by Deborah Cross and Trudie Roberts.

Peabody Essex Museum, Salem. Nov. 15-May 18: "Gifts of the Spirit," works of 19th century Native American artists.

MICHIGAN

The Wetsman Collection, Birmingham. (810) 645-6212. Sept. 27-Nov. 9: "Asafoi: An Exhibition of African Flags of the Fante." Book available.

MINNESOTA

Bloomington Art Center, Bloomington. To Oct. 5: Weavings by Wynne Mattifa.

MISSOURI

Saint Louis Art Museum. To Dec. 21: "Weaving Traditions of Guatemala."

University of Missouri, Calab Bingham Gallery, Columbia. Sept. 23-Nov. 1: "Baskets: Defining Space, Empty and Contained."

NEBRASKA

Rall Art Gallery, Doane College, Crete, Neb. To Sept. 30: "Absence and Presence," "Wheel of Fortune: Women in the War Zone," textile art and sculpture by Wendy Weiss.

NEW HAMPSHIRE

Gutman Gallery, Hood Museum of Art, Dartmouth College, Hanover. To Fall: "Native American Designs."

Sharon Arts Center, Rte. 123, Sharon. To Sept. 29: "A Needlearts Celebration." Hosted by Northern

New England Chapter of Embroiderers' Guild of America.

NEW JERSEY

Newark Museum. To Jan. 31: "Explore Korea."

NEW MEXICO

Millicent Rogers Museum, Taos. To Jan. 5: "Forty Years/Forty Masterworks," including weavings.

Museum of Indian Arts & Culture, Santa Fe. To Nov. 27: "Adaptations: Innovative Uses for Re-cycled

Materials," focusing on Native American art as a companion to "Recycled-Reseen." Oct. 26-Aug. 9: "Listen to the Rugs: Navajo Weaving in a Storytelling Context."

Museum of International Folk Art, Santa Fe. To Jan. 5: "Paño Art from the 'Inside' Out," drawings on handkerchiefs, a form that began as prison art. To Aug. 22, 1997: "Recycled, Re-Seen: Folk Art from the Global Scrap Heap."

Palace of the Governors, Santa Fe. New permanent installation: "The Segesser Hides" portraying a 1720 battle between Spanish soldiers and Pueblo Warriors, and Pawnee Indians armed by the French.

Weaving Southwest Gallery, Taos. To Oct. 16: Tapestry by New Mexico artists.

NEW YORK

Black Fashion Museum, 155 W. 125th St., New York. To Jan. 18: "Dressing Black?" Exhibition from the permanent collection.

Brooklyn Museum, Brooklyn. Nov. 6-Sept. 13, 1997: "Reinstallation of the Islamic Art Gallery: Magic Carpets."

George Gustav Heye Center, National Museum of the American Indian, Smithsonian Institution, New York. Oct. 6-Jan. 8: "Woven by the Grandmothers: Nineteenth-Century Navajo Textiles from the National Museum of the American Indian" and "Contemporary Navajo Weaving: The Gloria F. Ross Collection of the Denver Art Museum." The historic weavings are accompanied by a book documenting the NMAI's holdings with essays by Navajo and non-Navajo authors. The catalogue for the Ross Collection, *Reflections of the Weaver's World*, is by Ann Hedlund. Many weaving demonstrations and educational programs are scheduled.

Fashion Institute of Technology Museum, New York. Oct. 22-Jan. 11: "From Printed Line to Woven Flower, Exploring Textile Patterns



The Museum for Textiles, Toronto: "Flowered Cloth: Garden Imagery," recent exhibition. Sarong skirt, Java (North Coast), Indonesia, early 20th century. Courtesy The Museum for Textiles

at the Museum at FIT." Resources that inspire designers of contemporary fabric and fashion: historic textiles, 19th-century sample books, mounted swatches and costume. And a new tool to bring more of the collection to a broader audience: a digitized database of FIT's archives developed with the d cube division of Cone Mills. Hands-on demonstrations.

Galerie St. Etienne, New York (212) 245-6573. Nov. 19-Jan. 4: "The Viennese Line: Art and Design circa 1900," posters and furnishings by Gustav Klimt, Josef Hoffmann, Otto Wagner.

Gayle Willson Gallery, Southampton. To Sept. 17: Wearable art by Jean Cacicedo. To Sept. 16: Wearable art by Susan Summa.

Historical Design, New York (212) 593-4528. Oct. 16-Jan. 18: "Vienna: Art in the Home, 1900-30," furnishings by Josef Hoffmann and Koloman Moser.

Metropolitan Book Auction, New York. Jan. 23: Textile swatchbook auction, featuring early printed cottons, Jean Claude Freres swatchbooks of 1960s and 1970s printed silks, lace and embroidery books. Previews begin Jan. 17. Catalogue.

Metropolitan Museum of Art, New York. Sept. 18-Jan. 5: "Islamic Textiles from the Marshall and Marilyn Wolf Collection." Dec. 12-March 23: "Christian Dior."

Neuberger Museum, State University of New York, Purchase. Oct. 6-Jan. 5: "Contemporary Quilts from the James Collection."

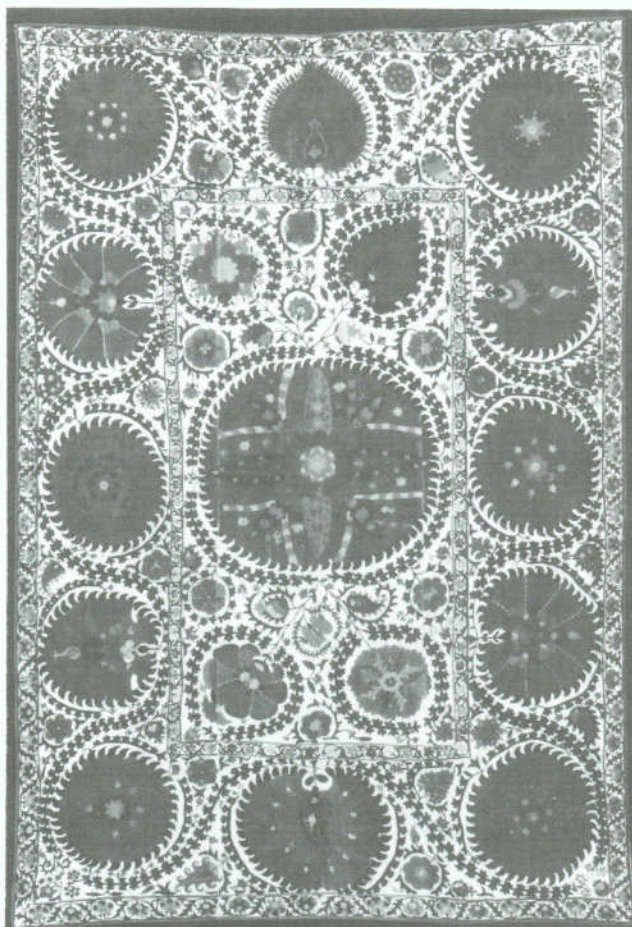
New-York Historical Society, New York. Oct. 2-Jan. 5: "Scaasi: The Joy of Dressing Up, A Retrospective," fashions of Arnold Scaasi.

New York State Historical Association, Fenimore House Museum, Cooperstown. To Dec. 29:

"Uncommon Quilts: Treasures of the New York State Historical Association."

Peter Joseph Gallery, New York. To Oct. 19: Fiber art by Wendy Wahl and furniture by John Dunnigan.

William Doyle Gallery, New York. Dec. 5: Couture and textiles auctions. Previews begin Nov. 30. Catalogue.



The Textile Museum, Washington, D.C.: "Embroideries from the Oases of Central Asia." Suzani embroidery, present-day Uzbekistan, 19th century. Courtesy The Textile Museum

NORTH CAROLINA

Mint Museum of Art, Charlotte. To Dec. 8: "Weaving Life: The Fiber Craft Program at Haywood Community College."

OHIO

Cincinnati Art Museum. To Oct. 20: "The House of Chanel."

Cleveland Museum of Art. To April 13, 1997: "Greek Island Embroideries."

Kent State Museum. To June 30, 1997: "Celebrating Collecting: Cora Ginsburg and Shannon Rogers," featuring 18th and early 19th century pieces acquired by the late collector, Shannon Rogers, with the aid of Cora Ginsburg, his friend and mentor. Sept. 28 to Jan. 15: "Celebrating Elegance," 50 dresses from the collection, including Christian Dior's "Pink Venus" of 1949.

Western Reserve Historical Society, Cleveland. To Nov. 3: "Galanos." A 45-year retrospective of the work of Los Angeles-based fashion designer James Galanos. Mounted in conjunction with the Los Angeles County Museum of Art. Catalogue, including list of fabric suppliers used by Galanos, and half-hour video documentary.

OREGON

Benton County Historical Museum, 1101 Main, Philomath. To Sept. 28: "Quilts in Women's Lives." Traditional, nontraditional quilts.

Oregon Coast Council for the Arts, Visual Arts Center, Newport. To Sept. 30: "Bead Artistry."

RHODE ISLAND

Museum of Art, Rhode Island School of Design, Providence. To Jan. 5: "Dress, Art & Society, 1780-1890," tracing the social, political and cultural history of clothing in a time of social and political upheaval.

TENNESSEE

Tennessee Meiji Gakuin Culture Enrichment Center, Sweetwater. To Nov. 30: "Japanese Quilts."

TEXAS

Fort Worth Museum of Science and History. To Jan. 2: "Mingei: Two Centuries of Japanese Folk Art."

Meadows Gallery, Denton. Sept. 15-Oct. 25: "Materials: Hard & Soft," multimedia.

UTAH

Alliance for the Varied Arts, Logan. To Sept. 28: Linda Behar embroideries.

Woman's Place Book Store, Salt Lake City. To Oct. 31: Illustrations on silk from The Knee-High Man.

VIRGINIA

Fiberworks Gallery, Alexandria. To Nov. 3: Group exhibition of fiber art.

Potomac Craftsmen Gallery, Alexandria. To Sept. 29: "Blue Ridge Fantasies," fiber.

WASHINGTON

Seattle Asian Art Museum. To Nov. 3: "Kesa: The Elegance of Japanese Monks' Robes." Catalogue.

WISCONSIN

Phipps Center for the Arts, Hudson. To Sept. 30: Fiber installation by Joyce Crain.

International

Australia

Jam Factory Craft & Design Centre, Lion Arts Centre, Adelaide. Fax: 61-8-410 0727. Dec. 8-Jan. 26: "Cambodian Textiles: A Celebration of Weaving and Dyeing." Catalogue.

Belgium

Textiel en Kustuum Museum Vrieselhof, Schildesteeweg 75, 2520 Ranst-Oelegem Belgium. To Nov. 30: "Eternal Fabrics, Reusing and

Recycling Costume and Textiles."

Canada

Canadian Museum of Civilization, Hull. To Feb. 1: "Thread of the Land - Clothing Traditions from Three Indigenous Cultures."

Museum for Textiles, Toronto. To Oct. 26: "The Art of the Lacemaker Featuring the Collection of Margaret Ruhland" and "Lace Making Today, A Selection of Contemporary Canadian Lace." To Oct. 1: "Kalagas: Textile Art of the Golden Land. Embroideries from Burma." To Oct. 6: "Gunilla Josephson Memento Vitae." To Nov. 3:



Fowler Museum, UCLA, Los Angeles: "A Quiet Spirit: Amish Quilts from the Collection of Cindy Tietze and Stuart Hodosh." Quilt, Broken Star Pattern, c. 1920-1930. Photo: Denis J. Nervig, courtesy Fowler Museum

"Threadworks '95: Jewels of the 20th Century," juried exhibition of embroidered textiles by members of the Ontario Network of Needleworkers. Oct. 5-March 30: "Warren Seelig: Machina Textrina," site-specific installation. Oct. 6-March 30: "How Does it Work? The Bondy Drawings" of industrial textile machinery from 1930s Germany.

Dec. 3-May 18: "Hooked Rugs, Old and New."

England

Victoria & Albert Museum, London. To Sept. 29: Exhibitions commemorating the centenary of William Morris's death. To October: "Modern Textiles 1938-1996."

William Morris Gallery, Lloyd Park (44-181) 527-3782. Stained glass panels by Morris and other Arts and Crafts artists. To Dec. 7: Decorated tiles by Morris and his contemporaries.

France

Jean Lurcet Museum, Angers. Nov. 22-Feb. 23: 5th International Triennale of Mini-textiles.

Tapisserie Contemporaine Museum, Angers. Nov. 22-Feb. 23: 5th International Triennale of Mini-textiles.

Netherlands

Tropenmuseum, The Royal Tropical Institute, Amsterdam. To Oct. 1: "The Woven Documents of Georg Tillmann," Indonesian textiles. Book.

Switzerland

Abegg-Stiftung, Riggisberg. To Nov. 1: "Velours d'Occident du Gothique à Napoléon III."

Thailand

Rotunda Gallery, Neilson Hays Library, 195 Suriwongse Road, Bangkok. To Sept. 29: "Self/Edge: Self Portraits in Textiles and mixed media by four Australian artists," Liz Perry, Monique van Nieuwland, Helen Boyd, Lynda Leigh. Brochure.

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Textile Society of America

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Textile Society of America

The Textile Society of America is an organization created to provide a forum for the exchange and dissemination of information about the historic, cultural, socio-economic, artistic, and technical aspects of textiles. It was established by a Directing Council that includes scholars from major museums and universities within continental North America. The incoming president is Louise Mackie, Curator at the Royal Ontario Museum, succeeding Dr. Mattiebelle Gittinger, Research Associate of The Textile Museum, in Washington, D.C.

BENEFITS OF MEMBERSHIP

■ **Newsletter.** Provides textile news through profiles of institutions, listings of exhibitions and conferences/workshops and announcements. Published three times a year with Summer issue devoted to bibliography.

■ **Annual Bibliography Newsletter.** Comprehensive bibliography of textile-related

books and articles, compiled in conjunction with The Textile Museum.

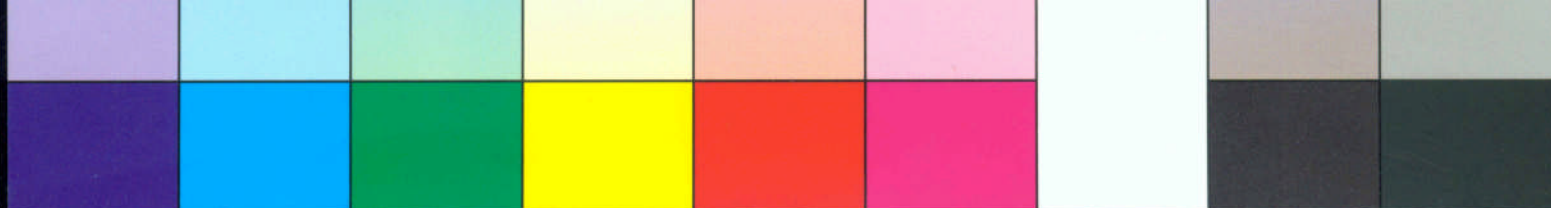
■ **Biennial Symposia.** The 1996 symposium, "Sacred and Ceremonial Textiles," was held at The Art Institute of Chicago, Sept. 18 to 21. The next symposium will take place in 1998. Papers are juried. Includes pre-symposium seminars and tours. New members welcomed.

■ **Proceedings of Biennial Symposia.** Juried papers are published and distributed within six months, as a benefit to members in the year following the symposium.

■ **Directory of Membership.** Published periodically. Includes special interests.

Previous publications still in print may be ordered for \$35 each (including postage):

Proceedings: Textiles in Trade (1990)
Proceedings: Textiles in Daily Life (1992)
Proceedings: Contact, Crossover, Continuity (1994)



DON'T WAIT!

Send In Your 1996 Bibliography Entries Now

It's never too early to contribute to next summer's "1996 Summer Bibliography" issue of the *Newsletter*. Help keep the bibliography as inclusive as possible by sending entries to Mary Samms at the Textile Museum.

In addition to articles and books written by TSA members, we particularly need citations of articles and books that would normally not come to the Textile Museum's library. For instance, the Textile Museum does not collect lace, and pertinent information on the subject is often included in books and articles dealing with economics, trade and sociological

studies. Articles and books published outside the Western Hemisphere are also of particular interest.

Send bibliographic references directly to:

Mary Samms
TSA/TM Bibliography
The Textile Museum
2320 S Street, NW
Washington, DC 20008

If there is any doubt in your mind about the appropriateness of a reference, please send it to Mary Samms, as we want the bibliographies to be as complete as possible.

References should include author, title, publisher or journal, city of publication, date. For journals, volume, issue and page numbers are needed as well. A simple way to get this information is by making a copy of a book's title page and its verso, or the title page and table of contents of a journal.

TSA CALENDAR

1996

Sept. 18, 8:30 a.m.....Board meeting, Chicago
Sept. 19-21.....Biennial TSA symposium
Sept. 22, 8 a.m.....Board meeting, Chicago
Nov. 15.....Deadline for winter/spring *Newsletter*

1997

Jan. 15.....Winter/spring *Newsletter*
Jan. 15.....Deadline, bibliographic entries, summer *Newsletter*
April 15.....Deadline, other news, for summer *Newsletter*

TEXTILE SOCIETY OF AMERICA
Newsletter

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